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Warton wrote to his brother Thomas, "Collins met me in Surrey, at Guildford races, when I wrote out for him my odes, and he like wise communicated some of his to me; and being both in very high spirits we took courage, resolved to join our forces and to publish them immediately." In December, 1746, at least six months after this meeting occurred, the two poets published their work separately. Warton's eighth poem is *To a Fountain. Imitated from Horace, Ode XIII, Book III*. The fact that this is in the meter of Milton's translation and that it is a paraphrase of an ode by the same Latin author, makes clear the debt to the Puritan poet.³ Yet the idea of employing this form was in all probability suggested by the previous use of it by Warton's father. This is the more likely because the recent death of the latter and the possibility that the son was collecting his verses for publication at the time he made the paraphrase. Collins's volume contained the *Ode to Evening*. Collins must have known Milton's translation and was doubtless more or less influenced by it in his choice of the meter for his ode. Milton's poem is certainly much more likely to inspire imitation than those of the Wartons. Yet the idea of employing this meter was, in all probability, suggested to him thru the use of it by the Warton family. Collins was a schoolmate of Joseph's, and, from the letter quoted, it is apparent that the two remained good friends. It is quite likely that Collins came to know the *Ode to Taste* of his friend's father while he and Joseph were at Winchester or later when they were at Oxford. *The Ode to Taste*, which is somewhat similar to *The Ode to Evening* may well have suggested to Collins the idea of using Milton's unrimed stanza for his great lyric. The hint may have come, however, from hearing Joseph Warton read his poems at Guildford races, or from Thomas Warton Junior's translations—in which as in *The Ode to Evening* the stanzas are separated—or from all three.

The appearance of this very unusual meter in two volumes of verse published the same month by two friends can scarcely be a coincidence; Joseph Warton's use of it can easily be explained; it seems almost certain, therefore, that the idea of employing it came to Collins from some member of the Warton family.

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³ To be sure, this is also the meter of the original and accordingly might seem to be the most natural one to employ, but an examination of other translations and of one's own experience in this line will, I think, make clear that a metrical translation of an ode is naturally rimed. It will be remembered that Marvell's *Horatian Ode on Cromwell's Return* is in this same meter and is rimed. Furthermore, in view of the use of the same very rare meter by his father and brother and their derivation of it from Milton, there is every reason for thinking that Joseph Warton got it from the same source.

LORD BYRON'S *Stanzas to the Po* AGAIN.

To the Editors of Mod. Lang. Notes.

SIRS:—Some days after reading the proofs of my communication to the last number of this journal (December, 1909), I observed in Richard Edgcumbe's recent book, *Byron: The Last Phase*, p. 299, the suggestion that the *Stanzas to the Po* "were adapted, from a fragment written in early life, to meet the conditions of 1819," and that Byron, in composing these lines, really had in mind not the Countess Guiccioli, but Mary Chaworth (with whom, as appears from Mr. Edgcumbe's work, the poet maintained a hitherto unsuspected intimacy in 1813), then (1819) residing at Colwick Hall on the Trent. This suggestion that the poem is an adaptation of an earlier one is rather striking, in view of the fact that Mr. Edgcumbe was writing without knowledge of the passage in Moore's *Journal* to which I have called attention, but it is left unsupported by proofs, for the detailed argument which follows is devoted to the second of the points just mentioned. If Mr. Edgcumbe, however, can establish this second point—namely, that the *Stanzas to the Po*, though ostensibly addressed to the Countess Guiccioli, were really meant to apply to Mary Chaworth—it would undoubtedly strengthen the probability, suggested by the passage in Moore's *Journal*, that the poem represents a recasting of an earlier piece (addressed to Mary Chaworth). It is accordingly worth while, perhaps, to examine his argument on this point.

It may be said at the outset that the theory is, in itself, not a very likely one. Byron had been on terms (it would seem) of the last intimacy with both of the women concerned—with Mary Chaworth in 1813 and with the Countess Guiccioli in 1819. In the latter year, according to the theory, he sits down and composes these fine lines to the Italian countess—Mr. Edgcumbe does not dispute that they are primarily addressed to her—but in composing them has his mind so full of his profounder love for Mary Chaworth that he slips in phrases that apply to the latter and not to the former—for it is to be noted that Mr. Edgcumbe does not assign these phrases (which we shall soon examine) to the hypothetical fragment, but takes them as a part of the poem as written in 1819. It is rather curious, one may remark in passing, that with his theory regarding the stanzas, Mr. Edgcumbe did not try to prove that the phrases in question belonged to the hypothetical fragment.

But let us examine the argument in detail. Mr. Edgcumbe's main point is that the italicized lines in the following (the first) stanza accord well with Byron's relations to Mary Chaworth in June, 1819, but do not accord with his relations

to the Countess Guiccioli at that time, inasmuch as he had parted with the Countess only two months before, was in constant correspondence with her, and expected to visit her at Ravenna very soon again. (For reasons which he does not state, Mr. Edgcumbe assumes throughout that the poem was written in June rather than April, 1819). This is the (first) stanza :

River that rollest by the ancient walls
Where dwells the Lady of my love, when she
Walks by thy brink, and there perchance recalls
A faint and fleeting memory of me.

If we take the italicized words *au pied de lettre*, Mr. Edgcumbe's contention is doubtless true, but when all the rest of the poem fits perfectly well with the Guiccioli—notice especially the references to the fact that the poet and the lady were born in different climates—are we justified in drawing the inference that he does? There is surely nothing unnatural in a poet's expressing in a love-poem a greater fear as to the place he holds in the memory of his absent mistress than he really feels.

Again, Mr. Edgcumbe objects to the following stanza (the seventh in the poem but transposed by him so as to be the second), that "while there was nothing whatever to connect the River Po with tender recollections, there was Byron's association in childhood with the River Trent, a memory inseparable from his boyish love for Mary Chaworth":

She will look on thee—I have looked on thee
Full of that thought: and from that moment ne'er
Thy waters could I dream of, name, or see
Without the inseparable sigh for her!

But there is no question of *old* associations here. Even if we hold him down to a rigid literalness of statement, it is sufficient that the poet should have looked on the river on some occasion, with thoughts of his mistress in his mind, and the lines would be justified.

Lastly, the line "The thousand thoughts *I now betray to thee*" (i. e., the river), surely has no more significance as applied to Mary Chaworth than to the Guiccioli—for Byron had just as much reason to be reticent about his feelings in regard to the one as the other.

Most readers, I believe, will acknowledge that Mr. Edgcumbe's argument furnishes very slender support for his theory. Whether, however, Byron really wrote a similar poem at an earlier period does not, of course, stand or fall with this argument. Perhaps some day evidence may turn up to show that he did write such a poem. In the meanwhile I think that the explanation I have offered of the passage in Moore's *Journal* is the

most likely one. In any event, however, it is a striking coincidence that Mr. Edgcumbe and myself should have independently and about the same time raised the question (which has never been raised before) as to the existence of an earlier poem by Byron corresponding to his *Stanzas to the Po*—he on the basis of internal evidence, I on the basis of external. To be sure, our answers are different, his being in the affirmative, mine in the negative.

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ERNESTO GARCIA LADEVÈSE.

To the Editors of Mod. Lang. Notes.

SIRS:—On page 164 of Prof. E. C. Hills' excellent edition of *Spanish Tales for Beginners*, published by Holt and Co., the name of Ernesto García Ladevèse, author of the story *Pescador de Caña*, is followed by an interrogation mark, indicating that the editor was unable to find any biographical notes concerning him. A short account of his life and also his photograph are appended to an article on the Republican party in Spain which he contributed to *L'Espagne, politique, littérature, etc., numéro spécial encyclopédique de la Nouvelle Revue Internationale*, Paris, 1900, p. 56. The sketch of his life there given is as follows:—

Ernesto García Ladevèze est né près de Bilbao le 2 juin 1850. Presque adolescent, il publia divers recueils de poésies dont *Feu et Cendres*, *Les vagues*, et quelques romans. Lorsque la Révolution de 1868 éclata, il commençait ses études de droit à Madrid et fut élu président de l'Association d'étudiants démocrates. Lieutenant de Ruiz Zorrilla, il suivit ce dernier dans sa lutte révolutionnaire et dans son exil. Amnistié, en mars 1895, il fut salué par de grandes ovations populaires à Tolosa et à Bilbao. Au meeting du 29 septembre 1899 à Madrid, il prononça un discours retentissant.

Ladevèze est un habile avocat et un littérateur distingué. Son dernier roman, *L'Idole*, a eu un vif succès, et les contes qu'il publie dans *L'Illustration espagnole* et dans le *Liberal* sont très appréciés. Pendant son exil, Ladevèze a collaboré à plusieurs journaux français.

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